

# the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • SPRING 2013 THE UNIVERSITY OF MISSISSIPPI

## Faulkner & Yoknapatawpha Conference 2013

### “Faulkner and the Black Literatures of the Americas”


An impressive response to the call for papers for “Faulkner and the Black Literatures of the Americas” has yielded 12 new sessions featuring nearly three dozen speakers for the conference, which will take place July 21–25, 2013, on the campus of the University of Mississippi. These panelists and round-

tablists will join the four invited keynote speakers and the featured panel of African American poets (both detailed in earlier issues of the *Register*) to place Faulkner’s life and work in conversation with a distinguished gallery of writers, artists, and intellectual figures from African American and Afro-Caribbean culture, including Charles Waddell Chesnutt, W.E.B. Du Bois, Jean Toomer, painter William H. Johnson, Claude McKay, Delta bluesman Charley Patton, Zora Neale Hurston, Richard Wright, C.L.R. James, Ralph Ellison, Frantz Fanon, James Baldwin, Édouard Glissant, Marie Vieux-Chauvet, Toni Morrison, Randall Kenan, Suzan-Lori Parks, Edwidge Danticat, Edward P. Jones, Olympia Vernon, Natasha Trethewey, the editors and readers of *Ebony* magazine, and the writers and characters of the HBO series *The Wire*. In addition, a roundtable scheduled for the opening afternoon of the conference will reflect on the legacies of the late Noel E. Polk as a teacher, critic, editor, collaborator, and longtime friend of the Faulkner & Yoknapatawpha Conference.

Also selected through the call for papers was keynote speaker Tim A. Ryan, associate professor of English at Northern Illinois University and author of *Calls and Responses: The American Novel of Slavery since “Gone with the Wind.”* Professor Ryan’s keynote address is entitled “‘Go to Jail about This Spoonful’: Narcotic Determinism and Human Agency in ‘That Evening Sun’ and the Delta Blues.” This will be Professor Ryan’s first appearance at Faulkner & Yoknapatawpha.

Other speakers who will appear at the conference for the first time include Jacob Agner (University of Mississippi), Natalie Aikens (University of Mississippi), Maia Butler (University of Louisiana, Lafayette), Rebecca Clark (University of California, Berkeley), Eurie Dahn (College of Saint Rose), Phillip Davis (China University of Petroleum),

**FAULKNER  
AND THE  
BLACK LITERATURES  
OF THE AMERICAS**



**The University of Mississippi  
Faulkner & Yoknapatawpha Conference  
Oxford, Mississippi, July 21-25, 2013**

The University of Mississippi announces the Fourth Annual Faulkner and Yoknapatawpha Conference. The conference is sponsored by the Department of English and the Center for the Study of Southern Culture and coordinated by the Office of Outreach and Continuing Education.

For more information: Faulkner and Yoknapatawpha Conference, Office of Outreach and Continuing Education, Post Office Box 879, The University of Mississippi, University, MS 38677-8879, Telephone: 662-915-7263, Fax: 662-915-5138, Internet: [www.english.olemiss.edu/years/ Faulkner](http://www.english.olemiss.edu/years/ Faulkner)

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## IN THIS ISSUE

Spring 2013

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1. Faulkner & Yoknapatawpha Conference 2013
2. Director's Column
3. The Filson Historical Society Fall Conference to Focus on *The New Encyclopedia of Southern Culture*
3. *Living Blues* News
4. Letting the Good Times Roll: *Rituals* Photographer Exhibits Work in Gammill Gallery
5. Mississippi Institute of Arts and Letters Announces Awards Winners
6. Documenting Jackson's Farish Street District
7. Where Sociology and Southern Studies Intersect: A Conversation with Sociologist Barbara Combs
8. Southern Studies Students Win Awards, Take Bachelor and Master of Arts Degrees
9. Mississippi Arts Commission Launches New Mississippi Blues Trail Curriculum
10. Postdoctoral Fellow Angela Jill Cooley Bids Farewell
11. Media and Documentary Projects Producing Film about the Life of William Winter
11. Contributors
11. Mark Your Calendars!
12. Southern Studies Alumni: Tackling New Careers and New Graduate Programs
14. Southern Studies and Anthropology Professor Examines Cultural History: Jodi Skipper Studies African Diaspora, Rural Mardi Gras Traditions
15. 2013 Mississippi Delta Cultural Tour
15. Oxford Conference for the Book
16. Southern Foodways Alliance Oral History Update
17. 2013 Music of the South Conference
19. Reading the South

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## DIRECTOR'S COLUMN

I write on the last day of spring classes and during the week when the last volume of *The New Encyclopedia of Southern Culture* series arrived from the University of North Carolina Press. So I am writing while thinking about possible endings. As I was preparing the semester's last lecture in my Southern History since 1900 class, my memory returned to a short article I wrote about 15 years ago. That article, published in *CrossRoads*, a journal published on campus by English and Southern Studies graduate students, encouraged Southern Studies scholars to get over what I saw as their fascination with using older questions to draw something close to yes-or-no, continuity-or-change, end-of-the-South conclusions about the contemporary South. The article complained that scholars who dealt with all sorts of past complexities in discussing race, farm life, politics, religion, literature, music, and countless other topics had a tendency to drop the complexity as they got to the present. My 15-year-old article ended with a suggestion I still find about right: "What we do not need any more is writing that suggests an author knows what the 'real' South once was, and that it existed only in the past. Writers who tell us, happily or sadly, that the South today just isn't what it used to be are not likely to acknowledge the power of whatever issues current and future Southerners choose to confront, whatever identities they choose to create, and whatever stories they choose to tell."

The article cheered for multiple narratives, variety, complexity, and open-endedness. On those notes, it is exciting to congratulate colleagues Charles Wilson, Jimmy Thomas, Ann Abadie, and many others for completing the *New Encyclopedia* series. There can be no central thesis to a 24-volume series of encyclopedias, but the series has the central goals of accuracy, thoroughness, inclusiveness, and openness to new questions, ideas, and topics. Combining persistent themes with new approaches, it is emblematic both that the series began with *Religion* (Volume 1) and ended with *Race* (Volume 24) and that the titles of several volumes, *Foodways*, *Folk Art*, *Gender*, and *Race*, did not appear as sections in the 1989 *Encyclopedia of Southern Culture*.

We have moved into the final editing stages of another long-term project, the *Mississippi Encyclopedia*, a book that will go off to the University Press of Mississippi sometime soon. Along with the same goals of accuracy, inclusiveness, and thoroughness, and along with the same absence of a thesis, the *Mississippi Encyclopedia* should, like the *NESC*, have the potential to surprise its readers. I enjoy pointing out that that the A-to-Z volume will likely begin with an entry on "Abdul Rauf, Mahmoud" and end with the entry on "Ziglar, Zig." The entry on Abdul Rauf will detail both his basketball career and the controversies over his decision not to stand for the playing of the national anthem, and the entry on Ziglar will discuss his life as a motivational speaker, and it's my impression that those stories, rather than representing larger themes, will strike most readers as unique and perhaps surprising.

Toward the end of that 15-year-old *CrossRoads* article, I suggested it would be good to think of ongoing, new, and unique stories that are part of Southern life. With caveats that historians are generally lousy about thinking about the present and future, and that these stories were only a few among many and that readers might suggest their own, the article suggested a few, some of which hold up better than others. The article suggested that the story of reinterpreting the civil rights movement would be an ongoing part of any narrative, and that seems right, as do the suggestions that the increasing popularity of Pentecostal and Holiness groups and the growing importance of a multiethnic and especially Hispanic South were crucial stories. Two suggestions about directions in Southern writing now strike me as only two among many directions. I'd love to take some credit for suggesting that "the story of musicians with album collections" would become a popular theme, in part because the rise of musicians who learn from multiple, global sources rather than from older musicians and church traditions seems accurate, but more intriguingly because today's music listeners have made a remarkable return to actual record albums. The

*continued on page 9*

# The Filson Historical Society Fall Conference to Focus on *The New Encyclopedia of Southern Culture*

On September 19, 20, and 21, 2013, the Filson Historical Society in Louisville, Kentucky, will host the Fall 2013 Filson Institute Public Conference. The topic of inquiry this year will be “Understanding the 21st-century South through *The New Encyclopedia of Southern Culture*.” Planning is still in the early stages, but the keynote address and lectures will focus on subjects covered within the 24-volume series, produced by the Center for the Study of Southern Culture. Managing editor of the series, Jimmy Thomas, and Filson Historical Society deputy director, Judy Miller, have begun planning the conference.

The conference will begin with a Thursday evening reception at the Filson Historical Society’s Ferguson Mansion, one of the finest examples of Beaux Arts style architecture in Louisville. The keynote lecture, delivered by Charles Reagan Wilson, will follow the reception.

“We’re extremely honored to have the *New Encyclopedia* as the focus of the Filson’s fall conference,” said Jimmy Thomas. “The Filson Institute has a long history of hosting intriguing conferences, and its impressive publically accessible archival holdings have provided valuable resource material for countless texts on the Upper South and Ohio Valley.” Founded in 1884, the Filson Historical Society’s library includes over 1.8 million manuscript items.

Friday’s daylong program will include multiple lectures, including a presentation by Estill Pennington, Kentucky art historian and coeditor of the *Art and Architecture* volume of *The New Encyclopedia of Southern Culture*. On Saturday Pennington will lead a driving tour of historic architecture in Bourbon County, Kentucky, with a special focus upon the neoclassical style of Matthew Kennedy. Departure will be from Louisville that morning with a lunch stop at the Hopewell Museum and tours of the Cane Ridge Shrine and the monumental Bourbon County Court House.

Registration will be required. Those interested in attending will be able to register online at the Filson Historical Society’s website, [www.filsonhistorical.org](http://www.filsonhistorical.org). Please visit the Filson Historical Society’s website or the Center’s website and Facebook page for details as they develop.

This conference is made possible in part by the Thomas Walker Bullitt Perpetual Trust.

# Living Blues News

Spring has sprung here in Mississippi. Daffodils are beaming yellow everywhere you turn and the plum and pear trees look like giant Q-Tips dotting the landscape by the thousands. In another rite of spring across the country, dozens of blues festivals kick off the season. This issue includes our annual 2013 *Living Blues* Festival Guide, featuring nearly 500 blues festivals around the country. An expanded list with even more festivals (including many overseas) can be found at our website, [www.livingblues.com](http://www.livingblues.com). There are dozens of new festivals this season, and several older, established festivals have huge lineups this year. So get out your calendar, block off those vacation days, and check out some great blues.



This issue’s cover artist, James Cotton, is the reigning godfather of blues harmonica with a career stretching back to the late 1940s when he was taken under the wing of Sonny Boy Williamson (II) and hit the road with his band. After recording his first sides for Sun Records in 1953, Cotton moved to Chicago in 1954 to join the Muddy Waters Band. He stayed with the legendary band for 12 years, finally cutting ties in 1966 to relaunch his own solo career.

James Cotton blows the harp like a bellowing bull. His tone shreds the notes and drives his music like the best lead guitar players. With his voice now silenced by the throat cancer he survived several years ago, the focus is on his real voice—his harp—and what he can say with it. Our first cover story on James Cotton in 26 years finds the venerable harp master reflecting on his career with characteristic charm and grace.

Durham, North Carolina’s John Dee Holeman is one of the last of the Bull City bluesmen who go back to the heyday of that region’s vibrant blues scene. Rooted in the sounds of men like Reverend Gary Davis and Blind Boy Fuller, Holeman is a direct link to a way of life that is fading fast.

Charles “Big Daddy” Stallings’s roots lie in South Carolina, but his career has taken off over the last 20 years since he moved to Maryland. A favorite in the Washington, D.C., area, Stallings is breaking onto the national scene.

Last but not least, *LB* is proud to have founding editor Jim O’Neal back in our pages again. After two years of health issues, O’Neal is back on board with an expanded “BluesotERICA” column, filled with fascinating, new details about a number of blues artists. Watch for more writing from Jim O’Neal in upcoming issues.

Don’t forget to like us on Facebook, follow us on Twitter, and watch for special offers, breaking blues news, and some light-hearted fun with the blues. And remember, all print subscribers are welcome to sign up for a free digital subscription by just sending an e-mail to [digital@livingblues.com](mailto:digital@livingblues.com).

Brett J. Bonner

# Letting the Good Times Roll

## Rituals Photographer Exhibits Work in Gammill Gallery

Mark Alan Francis is an associate professor and the photography program coordinator at Pensacola State College. He has exhibited his photography across the Southeast, and his exhibition, *Rituals*, is on display in the Gammill Gallery in Barnard Observatory until June. This is his first exhibition at the University of Mississippi.



When I was in sixth grade, my teacher asked me if I had a point on my behind that prevented me from sitting still. I always had to move to think—let's move things around, move around things, get in, and look out—*now* we can see! Photographing events or festivals matches my attention span perfectly—



Dragon \*Con #2  
Georgia Aquarium  
Atlanta, Georgia, 2011

Mark Alan Francis



San Fermin en Nueva Orleans  
New Orleans, Louisiana, 2012

Mark Alan Francis

lots of activity, lots of people, and a reason to get in the middle of it all.

*Rituals* originated from my interests photographing regional events and festivals for two decades. In 2009 two things happened that impacted my work: I was awarded the Endowed Chair stipend to pursue this project, and our nation began suffering from a severe economic crisis.

As I searched for interesting local festivals within my geographic reach, I observed people from all over the United States having a great time. In

the midst of financial difficulties, thousands of people were getting out and enjoying these community events. My decision to photograph a certain festival was mostly based on its eclectic quality, degree of public participation, or unconventionality.

Once I selected a festival, all I needed was to physically get there and prepare for the task, keeping in mind the two most important components of photography: know where to point the camera and when to take the picture. Normally I avoid lots of people, long lines, and

crowded areas, but this all changes when it's time to work. I like my photographic venues packed with people: the larger the crowd the better the opportunity to capture that perfect image.

I wish there was a secret for how to take great photographs and that I knew it! After all these years, the real secret is that it's still a lot of work. I am often asked how many pictures I take at a specific event. It's not really about the number of images anymore, but the amount of time involved. I photograph fewer images these days, but allow for more time when photographing. This project required many hours of preparation for efficient use of time as well as always planning for the worst while hoping for the best.

One significant change that I have noticed is that people are much more accommodating of cameras now than they were when I began photographing in the late 1980s. Now that cameras are readily available, in many forms, people are capturing images everywhere, all the time. I can't help but wonder if the camera is not as intrusive as it once was, making people more open and comfortable with being photographed in their daily lives.

Mark Alan Francis

# Mississippi Institute of Arts and Letters Announces Award Winners

## Southern Studies Claims Two

The Mississippi Institute of Arts and Letters (MIAL) has announced its award winners for works first published, shown, or performed in the year 2012. These winners are selected in a juried competition by out-of-state judges prominent in their respective fields, and the winners must have significant ties to the state of Mississippi. Presentation of the awards will be made at the annual awards banquet on June 8, 2013, at the Hogarth Student Center on the campus of Mississippi University for Women (MUW) in Columbus, Mississippi. Master of ceremonies will be James B. Borsig, MUW President. At 1:00 p.m. on June 8, award winners will appear at Poindexter Hall on the MUW campus for readings and signings.

The Noel Polk Lifetime Achievement Award winner is Patti Carr Black, a native of Sumner, Mississippi, and longtime director of the State Historical Museum. Black, a graduate of the Mississippi State College for Women (now MUW) and Emory University, began her career with the Mississippi Department of Archives and History (MDAH) after having worked for the Metropolitan Museum of Art and Time Inc. At MDAH she moved from librarian to exhibitions designer to director of the State Historical Museum to director of the Museum Division. A founder of New Stage Theater in Jackson and the Mississippi Museums Association, she is also the author of more than 20 publications and of many exhibition catalogs. Her works include *Art in Mississippi, 1720–1980*, *Touring Literary Mississippi* (with Marion Barnwell), and *Mules and Mississippi*.

Two of this year's award winners have direct ties to the Center for the Study of Southern Culture. The first is David Wharton, photographer and director of documentary studies and assistant professor of Southern Studies. Wharton is the winner of the photography award for his book *Small Town South*. Rob Amberg, photographer, calls Wharton's



David Wharton, winner of the photography award for his book *Small Town South*

book "a slow, winding, visual delight of detail and uniqueness." Wharton received his PhD from the University of Texas and lives in Oxford.

The other winner connected to the Center is Caroline Herring, winner of the music composition (contemporary) award for her album *Camilla*. Herring was born in Canton, Mississippi, and



Caroline Herring, winner of the music composition (contemporary) award for her album *Camilla*

is a graduate of the Southern Studies MA program. A cofounder of *Thacker Mountain Radio* and the only American represented in the prestigious Cecil Sharp Project in England, Herring is a previous winner in this category. Of her new album, she states, "To me, *Camilla* is about grief and injustice. Deep love and hope. Perseverance. Heroes."

The winner of the music composition (classical) award is Steve Rouse, a native of Moss Point, Mississippi, for his composition *Sonata for Violin and Piano*.

Richard Ford is the winner of the fiction award for his novel *Canada*. Ford, born in Jackson, Mississippi, has published six novels and four collections of stories. He has won both the Pulitzer Prize and the PEN/Faulkner Award for Fiction. He is a previous winner of the MIAL fiction award.

The winner of the nonfiction award is Joseph Crespino, professor of history and director of undergraduate studies at Emory University. Raised in Macon, Mississippi, Crespino wins the award with his book *Strom Thurmond's America*, a political biography of the longtime U.S. Senator from South Carolina.

Chosen as winner of the poetry award is Catherine Pierce of Starkville, Mississippi, for her work *The Girls of Peculiar*. Pierce teaches and codirects the creative writing program at Mississippi State University and is the author of two books of poetry and one chapbook.

Lee Renninger of Gulfport, Mississippi, wins the MIAL visual arts award for her work *Botanica*. A ceramic-based installation artist, Renninger is the recipient of the Jane Crater Hiatt Fellowship and the Pollack-Krasner Grant.

Each winner in the juried categories receives a cash prize of \$1,000 and a Mississippi-crafted gift. For information on attending this year's awards banquet, visit the MIAL website at [www.ms-arts-letters.org](http://www.ms-arts-letters.org).

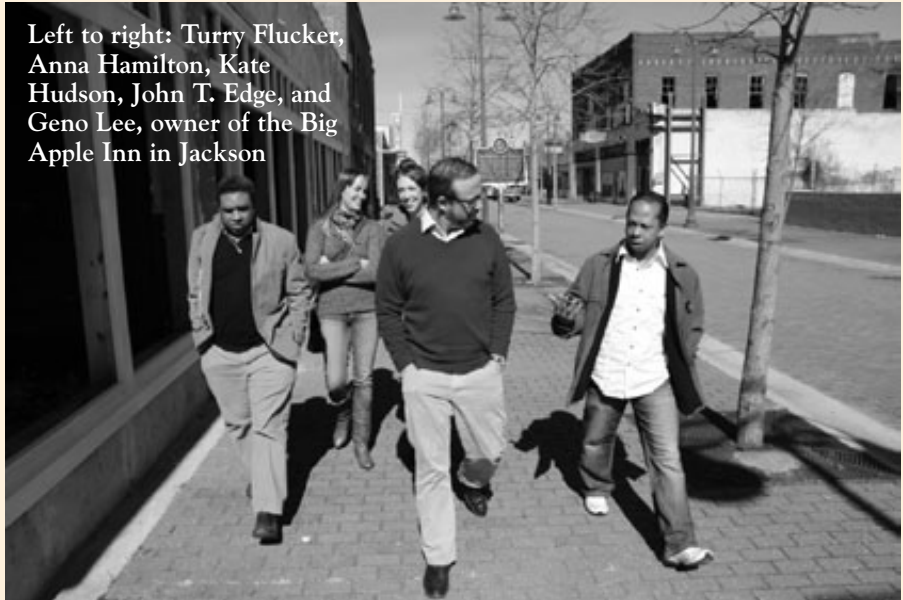
Mary M. Thompson

# Documenting Jackson's Farish Street District

The Southern Foodways Alliance (SFA) has big plans for 2014. The year will mark the 50th anniversary of the Civil Rights Act of 1964, the milestone legislation that desegregated commercial public spaces. The SFA is partnering with Media and Documentary Projects to commemorate the event. Southern Studies graduate students Turry Flucker, Kate Hudson, and I are creating a multimedia documentary project that explores the complex consequences of that legislation.

We have narrowed our focus to Jackson, Mississippi, for there is a striking side to the city's civil rights story: the decline of the Farish Street district. In the first half of the 20th century, Farish Street flourished as Jackson's vibrant and bustling African American community. Today, however, the district is but a shell of its former self. Most businesses are defunct, and people have moved away. Signs have faded, roofs have collapsed, and many buildings have altogether vanished.

We want to understand why. Our fieldwork is in its early stages, and we are in the process of interviewing residents and business owners in Jackson about the fate of Farish Street in the wake of the Civil Rights Act. Many of



Left to right: Turry Flucker, Anna Hamilton, Kate Hudson, John T. Edge, and Geno Lee, owner of the Big Apple Inn in Jackson

Anna Hamilton

our interviewees believe that African Americans in 1964 welcomed the opportunity to spend money on the white side of town, and an unintended consequence was that black businesses suffered from neglect. We've become increasingly interested in the complicated idea presented by Farish Street—that the effects of desegregation may not have been as exclusively positive, as is conventionally believed.

Our project will begin with the Jackson Woolworth's sit-in—remembered as one of the most violent of its kind in the civil rights movement—and progress to more recent historical memory. Turry, Kate, and I are looking forward to spending part of this summer in Jackson immersing ourselves in this work.

Anna Hamilton

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## SOUTHERN FOODWAYS ALLIANCE MEMBERSHIP



Please make checks payable to the Southern Foodways Alliance and mail them to the Center for the Study of Southern Culture University, MS 38677.

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- \$50 student     \$75 individual     \$100 family
- \$200 nonprofit institution     \$500 business

FOR FURTHER INFORMATION, VISIT US AT OUR WEBSITE: [www.southernfoodways.org](http://www.southernfoodways.org) or e-mail [info@southernfoodways.org](mailto:info@southernfoodways.org)

# Where Sociology and Southern Studies Intersect

## A Conversation with Sociologist Barbara Combs

Barbara Combs is a bundle of energy whose love of studying and watching people brought her to the role of sociologist. After seven years of practicing law and many years teaching college English in Georgia and Florida, she decided to study sociology and eventually made her way to Oxford. Combs is a native of Cincinnati, Ohio, whose family was originally from Alabama. She earned her bachelor's and master's degrees at Xavier University and a law degree at The Ohio

State University. She said it was a difficult decision to change careers, but at the same time she knew law was not her true passion. She enrolled at Georgia State University and earned her doctorate in sociology in 2010. Her dissertation was entitled "The Ties That Bind: The Role of Place in Racial Identity Formation, Social Cohesion, Accord, and Discord in Two Historic, Black Gentrifying Atlanta Neighborhoods." She incorporates literature and history into her teaching and has taught the classes Introduction to Sociology, Race and Ethnicity, Urban Sociology, and Delinquency.

At the end of a busy semester, Combs took a break to discuss her work, both past and ongoing.

**In your opinion, how do Southern Studies and sociology intersect?** For me, because of my multidisciplinary background, I think there are innumerable intersections. I am interested in places and how certain attitudes happen in a place. And that is particularly what Southern Studies is about. Analyzing race in the context of place deepens the analysis and enhances understanding of a complex place. The sociological lens seems particularly appropriate because sociology is interested in the role of society on human behavior and how society might influence—for



Barbara Combs (right) with Center director Ted Ownby

good or bad—human interactions and what people do and become.

**How does your background as a lawyer inform your classes?** For better or worse, I am truly literal, and I think that's my lawyer side. By nature, I am an optimistic person, so it adds a level of realism that I might lack otherwise. For example, we discuss the rights that we hold so dearly, particularly as Americans, and then we think about how women had to fight for those rights and how African Americans had to fight for those rights. We think about the legal aspects and arguments that were advanced to obtain those rights for certain populations.

**You teach a class called Race, Place, and Space. What is the purpose of that class and what do the students learn?** The formal definition is that the course explores the significance of race, place, and space to modern identity formation through multidisciplinary exploration and analyzes the influence of social, political, cultural, and historical factors on the development of real and perceived racialized places and spaces, identities, and experiences in America. This semester we looked at how people share or don't share space on campus, even a space such as sidewalks, and we tried to analyze the patterns that we saw and how history helps to inform that.

We talked about a time when African Americans had to cede the street to someone who was white. We look at gender and class dynamics and symbols. It's a wonderful class, and I love it.

**Tell me about the book you just finished on the 1965 civil rights march from Selma to Montgomery.** I saw a call for a series on critical moments in history, and, as I said, my family was raised in Alabama and my parents moved to Selma after they re-

tired. I submitted a proposal suggesting that the Selma to Montgomery marches were a critical moment in history that ushered in the passage of the Voting Rights Act, and it was accepted as part of the series. Then, in February the Supreme Court case of *Shelby County, Alabama, v. Eric H. Holder Jr.* was being argued, which proves that this critical moment in history resonates still today.

**Recently you went to Atlanta for a neighborhood symposium hosted by Emory University. What are you working on in relation to that?** I presented with researchers from the University of South Carolina, George Mason, Spelman College, and Morehouse College. The other researchers had read my dissertation and asked me if I wanted to collaborate on their research team for an NSF grant. The grant proposes to do surveys in the two neighborhoods of my dissertation—the West End and the Old Fourth Ward. Each of us has separate research interests that we bring to the table in this larger project. If we get the grant, it will be 1,200 quantitative surveys, and I would be in charge of the qualitative component that would be 40 in-depth interviews with those we select from the 1,200.

Rebecca Lauck Cleary

# Southern Studies Students Win Awards, Take Bachelor and Master of Arts Degrees

## 2012–13 Awards

Lucille and Motee Daniels Award for the best Southern Studies MA thesis or theses: Joseph Thompson, “I Won’t Be Reconstructed’: Good Old Rebels, Civil War Memory, and Popular Song,” and Kathryn Radishofski, “Last (Un)FairDeal Goin’ Down: A Case Study of the Racial Perspectives and Projects of Blues Tourism Superintendents in Clarksdale, Mississippi”

Lucille and Motee Daniels Award for the best first-year paper: Meghan Holmes, “The Land of Cotton: Using ‘Dixie’ and Cotton to Imagine the South”

Gray Award for one of the two best undergraduate papers in Southern Studies: Caroline Gillespie, “Parallels in Plight: Finding Commonalities in African American and Latino Experiences in Post-Katrina New Orleans”

Coterie Award for one of the two best undergraduate papers in Southern Studies: Kate Kenwright, “Memphis Carnival Traditions: Maintaining Identity in Changing Society”

Peter Aschoff Award for the best paper on a topic in Southern music: Mary Beth (Mel) Lasseter, “Chasing That Ghost on Stage: The Haunted Continent and Andrew Bird’s *Apocrypha*”

Ann Abadie Award for the Best Work in Documentary Media: Chelsea Wright’s photography exhibit, *Down Friendship: A Journey Home*

Taylor Medal: Thomas Neal McMillin, undergraduate major

Phi Beta Kappa: Caroline Gillespie, undergraduate major

UM Graduate Student Achievement Award: Joseph Thompson



Jimmy Thomas

Graduation 2013, left to right, front row: Megan Holmes, Kate Kenwright, Joseph Thompson, Mary Beth (Mel) Lasseter; second row: Molly Loden, Gretchen Wood, Madelyn Duffey, Jillian McClure; back row: Melanie Young, Kathryn Radishofski, Michele Bright, Steven Saunders, Chelsea Wright

## Theses

Michelle Bright, “Disciplining the Body: Societal Controls of Gender, Race, and Sexuality in Tennessee Williams’s Delta Plays”

Melanie Young, “A Historical Analysis of *Living Blues Magazine*”

Judith Barlow Roberts, “C.C. Bryant: A Race Man Is What They Called Him”

Jacob Fussell, “Out of This World: Hearing Indigenous and Immigrant Music in the American South”

Roy Button, “Growing Communities: Urban Agricultural in Post-Katrina New Orleans”

Meghan Holmes, “Plants and Animals as Saviors and Invaders: Changing Perspectives on Invasive Species in North America from the Colonial Era to the 21st Century”

Joseph Thompson, “I Won’t Be Reconstructed’: Good Old Rebels, Civil War Memory, and Popular Song”

Mary Beth (Mel) Lasseter, “Chasing That Ghost on Stage: The Haunted Continent and Andrew Bird’s *Apocrypha*”

Kathryn Radishofski, “Last (Un)Fair Deal Goin’ Down: A Case Study of the Racial Perspectives and Projects of Blues Tourism Superintendents in Clarksdale, Mississippi”

Steven Saunders, “The Darker Angels of Our Nature: The South in American Horror Film”



# Mississippi Arts Commission Launches New Mississippi Blues Trail Curriculum

The Mississippi Arts Commission (MAC) launched its new Mississippi Blues Trail Curriculum online this May. Mary Margaret White, MAC folk and traditional arts director and graduate of the UM Southern Studies master's program, is directing the project. The 18-lesson curriculum, along with an interactive, multimedia resource page, is available for free at [www.msbluestrail.org/curriculum](http://www.msbluestrail.org/curriculum). Three lessons were developed for each of the six core areas: music, meaning, cotton, transportation, civil rights, and media.

"As our state joins the nation in the journey down a new economic path we call cultural heritage tourism, it is imperative that we share our state's rich cultural history with the world, on the local level, and in classrooms across Mississippi," stated Sallye Killebrew, interim executive director of MAC. "This curriculum guide will establish a sense of place within our communities, a civic pride in our citizenry, and provide a much needed resource for educators."



Curriculum designer Mark Malone and sociologist Scott Barretta teamed up with the Mississippi Arts Commission's Folk and Traditional Arts Program to develop lesson plans that explore Mississippi history through the lens of the Mississippi Blues Trail. The curriculum is designed specifically for fourth-

grade students studying Mississippi history. However, teachers may modify the lessons to accommodate students through the 12th grade.

The lessons employ an interdisciplinary, arts-integrated approach, which seeks to increase depth of understanding, incorporates multiple intelligences, and utilizes specific learning modalities. Each lesson is aligned with established national standards, which help teachers share the skills needed for high student performance on standardized tests. These standards include the Mississippi Studies Framework for social studies and music, the National Standards for Music Education, and the new Common Core Standards for writing, language, speaking, and listening.

"Providing teachers with lesson plans that integrate the art of blues music with the newly revised Mississippi Social Studies Framework culture strand will bring our state's arts and culture alive in the classroom," stated Limeul Eubanks, education specialist.

*continued from 2*

*Director's Column*

final suggestion that the South was witnessing the deconstruction of the idea of race as the region's single, defining division now seems only broadly accurate but too simple and optimistic.

My last lecture in this semester's history class drew on those ideas. It began by emphasizing the multiplicity of Southern stories in the past 40 years or so, noting that the declaration of April as Confederate heritage month by Mississippi's governor represented only one of them, and suggesting that students consider what they might add to a list that would include the Sunbelt South, the Souths of Southern rock and Stax Records, the Dirty South, college-town alternative South, and the South of contemporary country music, the low-zoning, low-tax South, the South of grit lit, the South of African American return migration, the South of continuing older problems, the South of newer problems, the South of an angry and sus-

picious two-party political system, the Nuevo South, the Global South, the high-tech Bible Belt South, the Souths of Steel Magnolias, Girls Raised in the South, and Tyler Perry's *Madea*, magazine Souths from *Southern Living* to *Garden and Gun* to *Oxford American* and beyond, the South of cultural tourism offering both predictability and surprise, the Souths of grandparents on old porches or grandparents moving to beaches, the Souths of people who refer all questions to old traditions and people who know the abbreviation "CSA" only as a reference to community-sponsored agriculture, the postmodern South, the post-Southern South, and the South in which the term "Southern" is irritating or irrelevant. In the end, my lecture encouraged students not to let anyone, including a historian like me, draw final conclusions about the best questions about the South but to keep raising their own questions.

On reflection, my old article might have been a reasonable critique—heck,

it's always easy to call for more complexity—but it could have taken a more constructive approach. I suspect part of the motivation behind the article came from generational irritation at older people who said or assumed that once the last family-operated farms closed or turned corporate, once the last "Whites Only" signs finally went down, and once the last writers who wanted to be like Faulkner stopped trying to write like Faulkner, we would have nothing important left to study. As a younger writer, then in my 30s, I wanted approaches that made sense to my own life. In my childhood, growing up next to an interstate in Tennessee, thousands of strangers passed by quickly every day, and those images likely encouraged me to study things as being always in motion. In retrospect, instead of arguing against end-of-the-South thinking, one can add it to the list of topics worth studying, along with the South of 24-volume encyclopedias.

Ted Ownby

# Postdoctoral Fellow Angela Jill Cooley Bids Farewell

I've spent the past two years in residence at the Center for the Study of Southern Culture as a postdoctoral fellow working with the Southern Foodways Alliance (SFA). My role is to contribute to the "study" portion of the SFA's mission to "document, study, and celebrate the diverse foodways of the changing American South." Over the past two years, I've had the opportunity to develop curriculum related to regional foodways, collaborate with the SFA, and further my own research on restaurant culture in the 20th-century South.

During the fall semesters of 2012 and 2013, I taught the graduate course Foodways and Southern Culture, assigning texts that offer students a broad introduction to the literature of Southern foodways. Readings included history, fiction, cookbooks, memoir, and interdisciplinary academic scholarship, as well as popular reading. My primary objective is to encourage students to recognize how foodways reflect the cultural constructions of our region—including race, class, gender, ethnicity, and memory. In addition to Foodways and Southern Culture, I taught two undergraduate history courses on food and civil rights, one on the historical experiences of domestic servants, and another on the role of food in the civil rights movement.

I've grown as a professor by helping graduate students pursue professional opportunities. Several of our students have presented foodways-themed papers at academic conferences, speaking about topics as diverse as community gardens in the Mississippi Delta and fried foods at the Texas state fair. I see these opportunities as essential to a well-rounded graduate education. Students can develop their skills outside the classroom, and the broader academic community sees the quality of



Angela Jill Cooley at  
Barnard Observatory

Amy C. Evans

work UM Southern Studies graduate students produce.

In addition to teaching, I've spent much of the last two years working on my own research. I'm interested in how various populations in the South access food, either in public spaces or in their private homes. My research also considers how race, gender, class, and ethnicity affect food access. My current book manuscript considers these issues by examining Southern food culture in the context of segregation and civil rights activism in public eating places. I hope to publish this book soon.

My work with the SFA has helped me to reframe my next project using the terms of the food justice movement. The contemporary food movement, which encourages local food and sustainable systems, often neglects the historical problems many Southern farmers faced in sustaining their families with reliable and healthy food sources. My next research project will explore the extent to which Southern farmers had sovereignty over their food

choices. Among other things, I want to consider how Southern farmers accessed food, how problems of land tenure influenced food security, and how food insecurity affected broader historical issues, such as civil rights.

I will be working on this new project as I embark on my next adventure as assistant professor of history at Minnesota State University–Mankato. I'm excited about my new opportunity but will miss the relationships I've developed with students, faculty, and staff here at Ole Miss. I rest assured in the knowledge that nobody ever really leaves the Center or the SFA. Thanks especially to the Center, SFA, and all of their supporters for making the past two years possible and for prioritizing teaching foodways as part of the Southern Studies curriculum. Also thanks to my students and the friends I've met in Oxford and elsewhere for making this experience so rewarding.

Angela Jill Cooley

# Media and Documentary Projects Producing Film about the Life of William Winter

The Media and Documentary Projects Center is producing a documentary film about the life and career of William Winter. The documentary, produced by Matthew Graves and Andy Harper, is scheduled for release later this year in conjunction with Governor Winter's 90th birthday and the 30th anniversary of the passage of his signature Education Reform Act. Utilizing archival materials and interviews with Governor Winter, Elise Winter, Thad Cochran, Dick Molpus, Ray Mabus, Charles Overby, Pres. Bill Clinton, and others, the film will examine the life and career of one of Mississippi's most progressive governors.



Media and Documentary Projects

Former Mississippi governor William Winter on the set of a new documentary produced by Media and Documentary Projects

## CONTRIBUTORS

**Brett J. Bonner** is the editor of *Living Blues* magazine.

**Rebecca Lauck Cleary** is a communications specialist in the Office of Media and Public Relations at the University of Mississippi. She received a BA in journalism from the University in 1997.

**Angela Jill Cooley** is an adjunct assistant professor of Southern Studies.

**Anna Hamilton** has recently completed her first year as a Southern Studies graduate student. She is a native of Saint Augustine, Florida, and graduated from the New College of Florida with a degree in humanities.

**Ted Ownby**, director of the Center, holds a joint appointment in Southern Studies and history.

**Mary M. Thompson** is a board member of the Center and the Mississippi Institute of Arts and Letters. She lives in Clarksdale, Mississippi.

**Jay Watson** is a professor of English at the University of Mississippi and director of the Faulkner & Yoknapatawpha Conference. His publications include *Forensic Fictions: The Lawyer Figure in Faulkner, Faulkner and Whiteness*, and *Reading for the Body: The Recalcitrant Materiality of Southern Fiction, 1893–1985*.

## Mark Your Calendars!

**June 2013**

*Folk Art* volume signing and celebration

Bottletree Bakery  
Oxford, Mississippi

**June 7, 2013**

Potlikker NYC at Blue Smoke  
New York, New York

**June 20–22, 2013**

Summer Foodways Symposium  
Richmond, Virginia

**July 21–25, 2013**

Faulkner & Yoknapatawpha  
Conference 2013  
“Faulkner and the Black  
Literatures of the Americas”

**August 18, 2013**

Wine Country Pig Picking  
Napa, California

**September 2013**

2013 Gilder-Jordan Lecture in  
Southern History  
Walter Johnson, Lecturer  
University of Mississippi

**September 12–13, 2013**

Graduate Conference  
“Women, Work, and Food”  
University of Mississippi

**September 19–21, 2013**

Filson Historical Society  
Fall Conference  
“Understanding the  
21st-century South through  
*The New Encyclopedia of  
Southern Culture*”  
Louisville, Kentucky

**October 4–6, 2013**

16th Southern Foodways  
Symposium  
Oxford, Mississippi  
\*tickets go on sale mid-July

# Southern Studies Alumni

## Tackling New Careers and New Graduate Programs

Southern Studies alumni have been in the news with all sorts of endeavors, from academic honors and new activity, to work in publishing, to new jobs, to contributions on campus.

Among academics, Molly McGehee learned in April that she had been named Professor of the Year at Presbyterian College, which led to a 2013 South Carolina Independent Colleges and Universities Excellence in Teaching Award. McGehee, who earned her PhD at Emory, teaches Southern Studies and has sent multiple students to the Southern Studies MA program. Also in April, Eva Walton, who works for the Alabama Poverty Project in Birmingham, delivered a paper, “Nothing Less Than an Activist: Marge Baroni, Catholicism, and the Natchez, Mississippi, Civil Rights Movement” at the Historic Natchez Conference. Katy Vinroot O’Brien is an assistant for special projects at the Center for the Study of the American South at the University of North Carolina.

Numerous Southern Studies alumni are heading into new graduate programs. Among them are Jacques De Marche, entering a program in health administration at the University of



Molly McGehee accepting her 2013 South Carolina Independent Colleges and Universities Excellence in Teaching Award

Molly McGehee

Memphis, and Kate Kenwright, going into the historic preservation program at Tulane. Several new MA graduates are headed to new graduate programs as well: Jillian McClure, the history program at the University of Mississippi; Teah Hairston, the sociology program at the University of Missouri; Joey Thompson, the history program at the University of Virginia; Mel Lasseter, the American studies program at the University of North Carolina; and

Katie Radishofski, the ethnomusicology program at Columbia University.

In the publishing industry, Kirsten Schofield is taking a new job in Charleston with History Press as the book editor for the American South. Duvall Osteen works at Aragi Publishing in New York. In Charlottesville, Jon Peede is publisher of *Virginia Quarterly Review*. Schuyler Dickson works as prose editor of *The Economy*, and Woody Skinner is fiction



Leigha Bolton

Erin Boles at the United States Sports Academy



Katy Vinroot O'Brien

Katy Vinroot O'Brien

editor of *mojo*, an online literary magazine at Wichita State University. Emory PhD student Alan Pike is one of many Center alumni to work for the journal *Southern Spaces*. Last year, Paige Porter Fischer started a new website, *Story Porter*, that tells “inspiring stories about inspiring people.”

Stan Gray is founder and executive producer of Dig South, a three-day interactive event in Charleston in April that brought together people involved in creative and exciting uses of new media. Joyce Miller has a position as historian at the Louisiana State Museum in New Orleans, and Elizabeth Taylor Barton has a new job at St. Martin’s Episcopal School in Atlanta. Amanda Brown is working as a health industry attorney in Nashville. In Mobile, Erin Boles works at the United States Sports Academy as the coordinator of alumni affairs and teaches history as an adjunct at Faulkner University. MA alumna Shelly Ritter, executive director of the Delta Blues Museum in Clarksdale, went to Washington, D.C., when the museum was one of ten to receive the National Medal for Museum and Library Service.

Here on campus, Southern Studies students and alumni continue their involvement in numerous ways. The Center is happy that alumnus Patrick McIntyre has joined the Center Advisory Committee. Patrick is executive director of the Tennessee Historical Commission in Nashville. Alumni Jennifer Bingo Gunter, now a graduate student at the University of South Carolina, and musician Tyler Keith were on a program on gospel music traditions at the Center’s Music of the South Conference in April. Bingo gave a talk, and Tyler showed *Jesus Is My Rock*, his documentary film on Lafayette County gospel musicians. Jesse Wright, reporter for the *Clarksdale Press Register*, gave a paper about blues tourism in Clarksdale, and musicians Dent May and Jake Fussell were on a panel called “Musicians Talking Music.” Alumnus and Mississippi legislator Steve Holland took part in a panel on campus to note the opening of the Bill Miles Collection in the J.D. Williams Library. Chelsea Wright had a photography exhibition in the Gammill Gallery in the spring, and Camilla Aikin is one of several alumni to work for *Living Blues*.

As we celebrate the completion of the 24th and final volume of *The New Encyclopedia of Southern Culture* series, we should note the contributions of many Southern Studies alumni, beginning with managing editor and *Science and Medicine* volume editor Jimmy Thomas, the *Violence* volume editor Amy Wood, and the *Foodways* volume editor John T. Edge. The numerous alumni who wrote individual entries include Katherine Huntoon in *Folk Art*, Teresa Parker Ferris and Maury Gortemiller in *Art and Architecture*, Beth Boyd and Maarten Zwiens in *Social Class*, Katie Radishofski in *Science and Medicine*, Amy Schmidt and Hicks Wogan in *Literature*, Wesley Loy in *Myth, Manners, and Memory*, Tyler Keith, Renna Tuten, Sally Walburn, and Molly McGehee in *Media*, Miles Laseter and Odie Lindsey in *Sports and Recreation*, Novelette Brown in *Violence*, Amy Evans, Brooke Butler, Mary Margaret Miller, Kendra Myers, and Aimee Schmidt in *Foodways*, Franky Abbott, Mark Coltrain, Ellie Campbell, and Catherine Riggs in *Music*, and Mary Amelia Taylor in *Education*.

Ted Ownby

*continued from 1*

Matthew Dischinger (Louisiana State University), T. Austin Graham (Columbia University), Chad Jewett (University of Connecticut), Meredith Kelling (University of Missouri, St. Louis), Melanie Masterton (University of California, Riverside), Sharron Eve Sarthou (Rust College), Carrie Helms Tippen (Texas Christian University), Stephanie Tsank (University of Iowa), and Dai Xiaoli (Chongqing University of Posts and Telecommunications).

Among those speakers making return appearances at the conference are Ted Atkinson (Mississippi State University), James Carothers (University of Kansas), Joanna Davis-McElligatt (University of Louisiana, Lafayette), Dotty J. Dye (Arizona State University), Doreen Fowler (University of Kansas), Joseph Fruscione (George Washington University), Richard Godden (University of California, Irvine), Lisa Hinrichsen (University of Arkansas), Andrew Leiter (Lycoming College), Cheryl Lester (University of Kansas), John Wharton Lowe (University of Georgia), Peter Lurie (University of Richmond), Thomas McHaney (Georgia State University, emeritus), Sascha Morrell (University of New England [Australia]), Erin Penner (Asbury University), Ben Robbins (Free University of Berlin), Jenna Sciuto (Northeastern University), Lorie Watkins (William Carey University), Theresa Towner (University of Texas, Dallas), Randall Wilhelm (Clemson University), and Donald M. Kartiganer (University of Mississippi, emeritus), former director of the Faulkner & Yoknapatawpha Conference.

Those planning to attend this summer’s conference may wish to know that the Oxford Film Society will host a free screening of *The Long, Hot Summer* as a “prekickoff” to Faulkner & Yoknapatawpha on Friday, July 19, at 6:00 p.m. at the Powerhouse Community Arts Center, 413 S. 14th Street, Oxford. The 1958 film, directed by Martin Ritt and starring Paul Newman, Joanne Woodward, Angela Lansbury, and Orson Welles, was adapted from Faulkner’s 1940 novel, *The Hamlet*. Newman stars as Ben Quick, an accused barn burner and con man who arrives in a small Mississippi community and quickly gets to know the richest family in town, the Varners. Southern film scholar Deborah Barker, associate professor of English at the University of Mississippi and coeditor of *American Cinema and the Southern Imaginary*, will give a brief introduction to the film and facilitate discussion afterward. Refreshments will be served.

For registration and other conference information, visit the Faulkner & Yoknapatawpha Conference website at [www.outreach.olemiss.edu/events/faulkner](http://www.outreach.olemiss.edu/events/faulkner) or contact Jay Watson, director, at [jwatson@olemiss.edu](mailto:jwatson@olemiss.edu). Discount rates for the conference are available for groups of five or more students. Inexpensive dormitory housing is available for interested registrants. Contact Robert Fox at [rfox@olemiss.edu](mailto:rfox@olemiss.edu) for details.

Jay Watson

# Southern Studies and Anthropology Professor Examines Cultural History

## Jodi Skipper Studies African Diaspora, Rural Mardi Gras Traditions

Archaeology doesn't just mean digging in the dirt; it also means examining cultural history, something in which Jodi Skipper is immersed. Skipper, an assistant professor of anthropology and Southern Studies, explores the intersections of public archaeology and cultural heritage tourism. Her specialties include historic archaeology and other forms of cultural resource management, African diaspora anthropology, museum and heritage studies, and the politics of cultural representations.

Skipper is a collaborator with the African Scientific Research Institute, or ASRI, in preparation for the 2013 African Diaspora Heritage Trail (ADHT) Conference, an international cultural tourism initiative that promotes socially conscious travel to sites identified as relevant and important to the global narrative of people and culture of African descent. The ADHT Foundation seeks to establish heritage trails linking diaspora traditions in Africa, North America, South America, and Central America, Bermuda, the Caribbean, Europe, and Canada by developing a network of collaborators who identify, build, finance, promote, and market cultural heritage destinations.

Skipper began by talking with David Palmer, an archeologist at the University of Louisiana at Lafayette, which is located in her hometown. He told her that ASRI had come down from Chicago in order to do research about a slave cemetery in Parks, Louisiana. "That rang a bell for me because my paternal grandmother is from Parks," said Skipper. "I called Jihad Muhammad, the man who founded ASRI, and he told me that he had just interviewed my great aunt, so I realized my family was embedded in this project."

Muhammad is a medical illustrator, and he ultimately wanted to resurrect or reconstruct images of former enslaved Africans by looking at the human remains, specifically, their faces. "That is not something that I as an archaeologist traditionally do, but that's the proj-



ect that he initially proposed to the community," said Skipper, who worked as an unofficial consultant to begin a narrative about economic development and how the cemetery site could bring visitors to the area. "This project is a collaborative effort between the ASRI folks, local members of the community, tourism officials in St. Martin Parish, and members of the University of Louisiana at Lafayette community."

The annual ADHT conference, which is planned for October 2013 in Lafayette, creates a unique and inspiring learning environment for those committed to the development of African diaspora heritage destinations. One of the proposed trail sites is Promised Land, a small village in St. Martin Parish along the Bayou Teche. The ADHT's goal to tap into "the growing cultural heritage market" aligns with Skipper's effort to examine the history and development of Promised Land. She hopes members of the local community will start to think through how some of these broader international issues relate to them. "I know they have a sense of an African diaspora and what that means, but I don't think they have a wide-ranging sense of how these connections can be interesting to people, especially tourists," she said.

Another research project close to her roots is an examination of Mardi Gras celebrations. The project entails documenting local forms of expressive culture in order to better understand how south-central Louisiana communities create and reinforce their African diasporic identities.

Skipper and David Wharton, UM director of documentary studies and assistant professor of Southern Studies, traveled to Lafayette and St. Martinville, Louisiana. "I made contact with the Lafayette Mardi Gras Festival Association, which is the oldest historically black Mardi Gras association there, and we documented the processes of their children's pageant and adult ball, held in the Heymann Performing Arts Center," Skipper said. Each year, the theme surrounds King Toussaint and Queen Suzanne. "When I was told about their king and queen, that's when I started to think about this large African diaspora connection, because they are the famous Haitian revolutionary couple. I started to think through and wonder why they would specifically choose those two," Skipper said. Wharton and Skipper also documented a community service parade at a local nursing home and had the privilege of riding on a float in the Lafayette parade.

"On a larger scale, I started to think about how specifically not just the rural Mardi Gras, but how Mardi Gras in general could complement a lot of what we were thinking through in terms of tourism," Skipper said. "I am not necessarily thinking through economic development, because I don't necessarily think there is a need for more people to come to the parades, but for people to know they exist and also for them to know what the African diaspora heritage connections are to those specific parades. And there are several, if you think through some of the traditions and see how they historically relate to things that were going on in Haiti at the same time."

Rebecca Lauck Cleary

# 2013 Mississippi Delta Cultural Tour

On March 17–20 Jimmy Thomas led a group of travelers across the Delta countryside once again. The tour explored the rich literary, historical, culinary, and musical heritage of the Delta towns of Greenwood, Greenville, Clarksdale, Indianola, Winterville, Tutwiler, Rosedale, and Benoit.



Jimmy Thomas

Left to right, John and Edna Garst with Jack Barbera atop Mound A at Winterville Mounds, just north of Greenville



Jimmy Thomas

(above) The group toured the historic Burrus House on Hollywood Plantation in Benoit, where Tennessee Williams's screenplay *Baby Doll* (1956) was filmed. While there University of Mississippi film and literature scholar Jack Barbera gave a talk on the film and its fascinating connections to ethnicity in the Delta.

(left) At the William Alexander Percy Memorial Library in Greenville, Marion Barnwell gives a lecture on Walker Percy.



Kate Hudson

# Oxford Conference for the Book

The 20th Oxford Conference for the Book took place March 21–23. The program included readings, panel discussions, and talks by more than 45 talented writers from across the nation.



Doug McLain

Center director Ted Ownby (left) moderates a panel on music, biography, and the global South, with Ben Sandmel (center) and Vladimir Alexandrov.



Doug McLain

Charlie Mars, Ron Shapiro, and Richard Howorth enjoy the book signing.



Andy Harper

Beth Ann Fennelly, moderator of the contemporary poetry readings and discussion

2014 Oxford Conference for the Book  
March 27–29, 2014

# Southern Foodways Alliance Oral History Update

“It was almost like a shock. But a little bit at a time, you go to the grocery store and you buy ingredients to make the dishes you left behind. And then, slowly, you get in the habit of eating food from another culture.”

—Stella Dikos  
Stella’s, Richmond, Virginia



The SFA’s programming theme for 2013 is “Women at Work.” It makes sense, then, that we sent women out into the field, working to collect the stories behind the food. Former SFA oral history intern Sara Wood just wrapped up an oral history project documenting female entrepreneurship in Richmond, Virginia. She’ll join us there this June for our Summer Foodways Symposium, when we’ll celebrate the women whose stories she gathered.

Nicole Lang and Christophile Konstas, who made a pimento cheese film for the SFA in 2011, have produced another great documentary film for us. Entitled *Boxed Lunch*, it is a portrait of Sally Bell’s Kitchen in Richmond. The film will premiere at the Summer Symposium.

Sherri Sheu, a graduate student in American studies at the University of Texas, is heading to Arkansas this summer to document pie. She participated in our oral history workshop last year and has done fieldwork for our sister organization Foodways Texas.

Heather Richie, a graduate student in creative nonfiction at the University of the South (Sewanee), is documenting female fried-chicken cooks in her hometown of Charleston, South Carolina. This project is a holdover from our 2007 field trip to Charleston, when we celebrated some of these same women: Martha Lou Gadsden of Martha Lou’s, Albertha Grant’s daughters at Bertha’s, and Charlotte Jenkins of Gullah Cuisine. Heather will inter-



Stella Dikos (right) with her daughter Katrina Giavos

view them all for a new project we’re calling Charleston Eats.

Kimber Thomas, a Mississippi native and graduate student in African American studies at UCLA, also participated in our oral history workshop last year. Kimber is coming home to Jackson this summer to do some fieldwork for us that will speak to the theme of “Women at Work,” as well as to next year’s focus on the Civil Rights Act of 1964.

Amy Evans, our lead oral historian, is currently working in collaboration with La Cocina, a San Francisco-based organization whose mission is to cultivate low-income food entrepreneurs. She’s gathering stories from women who have gone through the La Cocina program and now operate successful food truck and catering businesses and whose backgrounds and culinary traditions represent the global South. Some of these women will be a part of the programming for our 16th Southern Foodways Symposium, “Women at Work,” scheduled for October 4–6.

## Other News from the Oral History Front

### Updating Old Oral History Projects with New Media for SFA Website

We are relaunching a new-and-improved SFA website this summer. In the last decade we have added more than 700 oral history interviews to our online archive. Technology has changed dramatically, so we’re working to bring everything into the 21st century. We are also updating older content from our online archive with new media.

### 2013 Oral History Intern Selected

Shayne Leslie Figueroa is a doctoral fellow in the food studies program at New York University. Born and raised in Charleston, South Carolina, she received a BA in American studies from Lafayette College and earned an MA in humanities and social thought at New York University’s Draper Program. Shayne’s current research focuses on

Sara Wood



food and families during the postwar period in America and utilizes both archival materials and oral history interviews. Her proposed dissertation topic is a social history of the first two decades of the National School Lunch Program (1946–66). In addition to her academic work, Shayne is also currently the administrator for the Taub Center for Israel Studies at NYU. Having grown up in the Lowcountry, Shayne believes that mustard-based barbecue sauce is the world's perfect condiment. She will begin her internship with Amy Evans in Oxford in July.

### 2013 Oral History Workshop to Take Place in Oxford, May 28–31

Eleven students from around the country will visit Oxford this May to participate in Amy Evans's four-day oral history workshop. Edward Lee of Louisville, Kentucky, continues to fund two diversity scholarships. One of the recipients is Karen Senega, a PhD candidate in history at Mississippi State University. Karen's dissertation is on the farm-raised catfish industry. The other scholarship was awarded to Alexis Uwilingiyimana, a student at the Rollins School of Public Health at Emory. He is an intern with the Global Growers Network in Atlanta, where his fluency in Kirundi has proved invaluable for working with farmers from Burundi.

# 2013 Music of the South Conference

## “Innovation and Experimental Music and the South”

On Wednesday and Thursday, April 3 and 4, 2013, the Center hosted its annual Music of the South Conference, which explored the theme of “Innovation and Experimental Music and the South.” The conference gathered graduate students, faculty, and independent scholars who shared current research on the culture, meaning, and practices surrounding



Gaetano Carelli

Filmmaker Tyler Keith discusses his documentary film, *Jesus Is My Rock*.



Valerie Hockett

Valerie June after her performance at the Gertrude Ford Center for the Performing Arts

music in and from the American South. Presentations examined Southern recording studios, African American gospel quartets, aspects of the music scenes in New Orleans and Clarksdale, the unifying quality of minstrelsy between the North and the South after the Civil War, music of the 1970s, and some contemporary performers. On Wednesday night, roots and blues artist Valerie June performed at the Studio Theatre of the Gertrude Ford Center for the Performing Arts, and musical performances by Beth McKee and the Louisiana band Feufollet accompanied lectures and panels throughout the conference.



### Call for Papers

## The Southern Quarterly

A Journal of the Arts in the South

invites submissions of interdisciplinary scholarly articles, interviews with major Southern writers, composers, and artists, unpublished archival materials, and poems anchored in the ethos of the South. Please submit original manuscripts to the following address:

Managing Editor, The Southern Quarterly  
The University of Southern Mississippi  
118 College Drive #5078  
Hattiesburg, MS 39406-0001



For complete guidelines go to: [www.usm.edu/soq/guidelines.htm](http://www.usm.edu/soq/guidelines.htm).

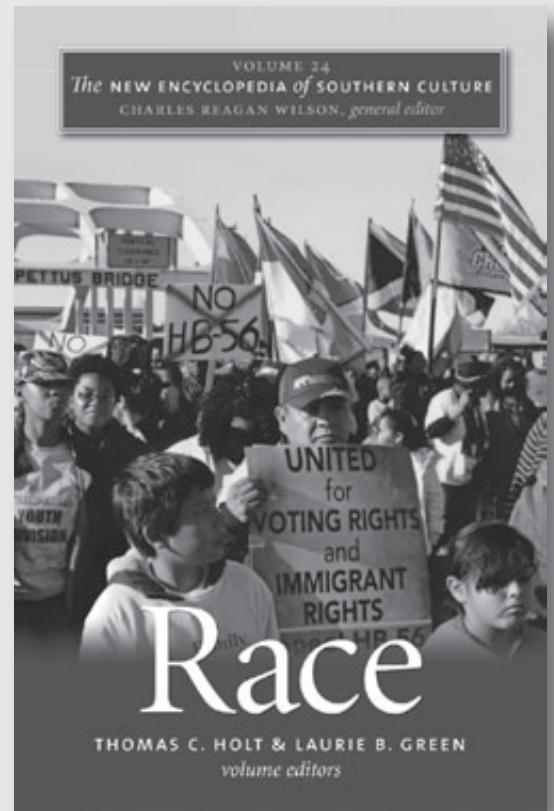
AA/BOE/ADAI

# The New Encyclopedia of Southern Culture

CHARLES REAGAN WILSON  
General Editor



"[A] multi-year, multi-dimensional, and unprecedented series"  
—*Library Journal*



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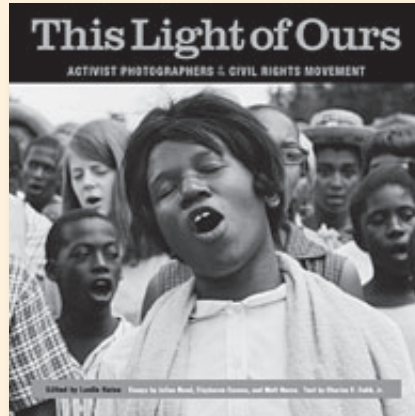
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# Reading the South

## *This Light of Ours: Activist Photographers of the Civil Rights Movement.*

Photographs by Bob Adelman, George Ballis, Bob Fitch, Bob Fletcher, Matt Herron, David Prince, Herbert Randall, Maria Varela, and Tamio Wakayama. Edited by Leslie G. Kelen. Essays by Julian Bond, Clayborne Carson, and Matt Herron. Text by Charles E. Cobb Jr. Jackson: University Press of Mississippi, 2012. 251 pages. 151 black and white photographs. \$45.00 cloth.

With the publication of *This Light of Ours: Activist Photographers of the Civil Rights Movement*, the University Press of Mississippi continues its tradition of adding to the historical record regarding the struggle for racial justice in the American South of the 1960s. Extensive visual documentation of the civil rights movement, much of it done by the era's most prominent photojournalists, already exists and remains readily available today, but many of the 151 images reproduced here, made by photographers *inside* the movement, have a different, more intimate, feel to them. For the most part, the nine photographers whose work appears in this volume were activists first and photographers second. They did not subscribe to abstract notions of journalistic "objectivity" or search for "balance" in their work. Some had professional backgrounds in photography, while others picked up cameras for the first time as part of their activism. They photographed what they felt most deeply about and did so with a passion largely absent from the pages of the day's news



magazines and newspapers. Their pictures were often used as publicity for the various organizations they worked or volunteered for—the Southern Christian Leadership Conference, the Congress of Racial Equality, the Student Nonviolent Coordinating Committee—and photographic purists often dismissed their work as propaganda. Nonetheless, 50 years later their pictures form not only a record of events that were part of the struggle but also what it must have felt like to be present when they took place.

The photographs are divided into four sequences. The first documents some of the indignities that second-class citizenship imposed on most African Americans living in the Deep South during the pre-civil rights era: inadequate housing, ramshackle schools, little or no access to healthcare, to name only a few. The second focuses on various organizing attempts across the region. Here we see a variety of images: Dr. King consulting with his circle of advisors in a number of locations, both urban and rural; overall-wearing farmers filling out voter registration forms in county courthouses; members of the Mississippi Democratic Freedom Party insisting on being seated at

the 1964 Democratic National Convention; voter registration activists walking the streets of southern towns. The third segment, entitled "State and Local Terror," documents the violence visited upon civil rights workers in many parts of the South. We see burned-out churches, police and mob brutality, the pain of mourners at funerals. The final set of pictures comes from James Meredith's 1966 Memphis-to-Jackson "March against Fear," during which Meredith was shot and wounded from ambush in north Mississippi on the second day out. This caught the attention of many of the movement's most prominent figures, who decided to complete the march, despite encountering local and police opposition for much of the remaining way.

In addition to the photographs, *This Light of Ours* also includes essays by Julian Bond, Clayborne Carson, and Charles E. Cobb—all deeply involved with the movement. There are also photographs and biographical sketches of the nine photographers (Matt Herron's photo shows him being chased by an angry-looking white man brandishing a billy club) and in-depth interviews with six of them. As we might expect, the photographers all have "war stories" to tell, many of them harrowing, but to a person, beneath the excitement and adventure of it all, remains the conviction that they were doing something important with their minds, eyes, and cameras—something that helped change the world.

It's a stirring book. Some of the photos are of events we've seen pictures of before and thought we knew all about, but that rarely dilutes the book's impact. Indeed, while the images in *This Light of Ours* may not always be the most dramatic or exciting

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Book Reviews and Notes by Faculty, Staff, Students, and Friends of the Center for the Study of Southern Culture

pictures of any given event, in many ways they seem to reveal as much (or more) of the emotional weight of the photographer being present and in the moment. And, as with any effective piece of documentary work, some portion of that sense of “being there” gets passed on to the reader/viewer. All in all, *This Light of Ours* is a valuable addition to the history of the civil rights movement. Every library should have it on its shelves.

David Wharton

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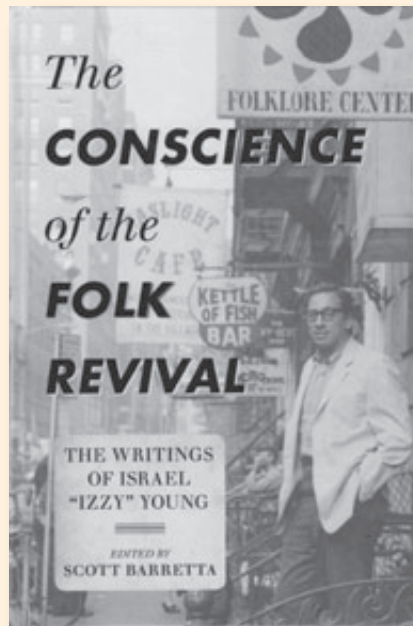
### ***The Conscience of the Folk Revival: The Writings of Israel “Izzy” Young.***

Edited by Scott Barretta.

Lanham, Maryland: Scarecrow Press, 2013. 300 pages. \$75.00 cloth.

In his introduction to the Swedish audio edition of Bob Dylan’s 2004 memoir *Chronicles, Volume One*, the writer, folklore enthusiast, and promoter Israel “Izzy” Young states that “all I wanted in life” was “to be a part of American folk music.” He was specifically referring to the Folklore Center, his Greenwich Village shop that served as a de facto headquarters of folk-related activity in New York City from 1957 to 1973, which—as editor Scott Barretta points out—placed Young at the heart of the national folk revival as well. Both an active participant in and an astute observer of the activity around him, Young documented the scene in various personal journals, self-published writings, and magazine columns that Barretta has collected in *The Conscience of the Folk Revival: The Writings of Israel “Izzy” Young*, the latest edition in Scarecrow Press’s American Folk Music and Folk Musicians Series.

A blues writer and researcher familiar to longtime readers of *Living Blues* as a former editor and fre-



quent contributor, Barretta met Young when he relocated to Sweden in 1992. Young himself has resided there since 1973, where he operates the Folklore Centrum and promotes concerts of indigenous and international folk music, much as he did during the American folk revival while living in his native New York.

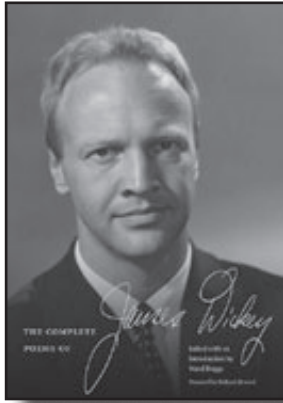
Young’s most famous association during those years was with Bob Dylan, who became a frequent visitor to Young’s establishment soon after arriving in the Village. Young also promoted Dylan’s first formal concert in New York City, held at Carnegie Chapter Hall in 1961. Along with Young’s own writings on Dylan—fond, yet critical and clear-eyed in turns—the appendix includes Dylan’s handwritten manuscripts of two unrecorded songs, “Go Away You Bomb” and “Talking Folklore Center.”

Besides Jewish roots and a passion for folk music, Young also shared with Dylan a refusal to be pigeonholed. Young’s own folk music initiation came via his involvement with the local folk dance community, and he chose the name “Folklore Center” for his business by virtue of his varied cul-

tural interests: “I think Pete Seeger at the time said it should be called Folk Music Center or Folk Dance Center, but I felt under the strict term ‘folklore,’ I had complete freedom. I could do whatever I wanted.”

Likewise, Young was liberal politically without being an ideologue. Possessing a dislike of communism rooted in his working-class upbringing, Young told Irwin Silber, “I still hate you commies, but I’ll write for you,” when the latter asked him to join the staff of *Sing Out!* magazine. Young’s column, entitled Frets and Frails, is presented here in its entirety. It largely consisted of brief notations of various happenings both in the Village and in the greater folk music scene: births, marriages, deaths, arrivals, departures, performances, group roster changes, and the like. Besides providing a real-time account of the folk revival’s lifespan, the sheer number of names Young listed in his column is a reminder that it involved many more than the handful of most famous figures, rendering this a necessary reference volume of the musical and cultural movement.

More engaging are Young’s refreshingly blunt opinions on various issues, which are scattered throughout Frets and Frails. “American Blues are being recognized in England and Europe while they are not encouraged enough here—especially by Folk Music Journals and Magazines,” he wrote in the winter of 1959–60—a full decade before the founding of *Living Blues*. He was particularly concerned with matters of copyright: “Did you know that John Lomax, Sr. wrote ‘Goodnight, Irene?’” Young asked in his second *Sing Out!* column, and over the years he openly criticized those who recorded and copyrighted traditional songs without properly crediting their source or explaining their methodology. In a paper entitled “Folk Music and Copyright, Lomax and Leadbelly,” written in the 1990s and includ-

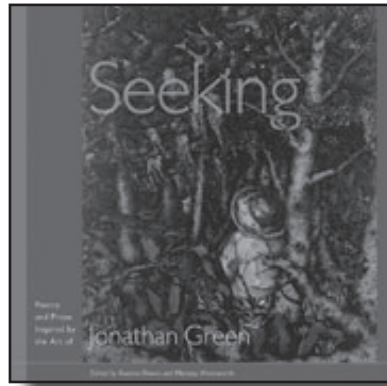


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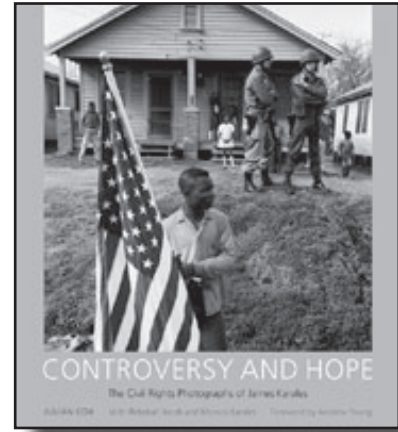
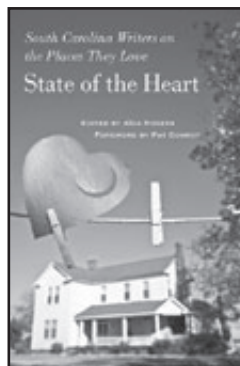
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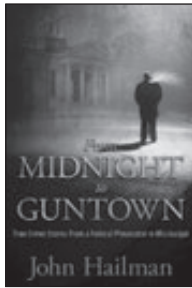
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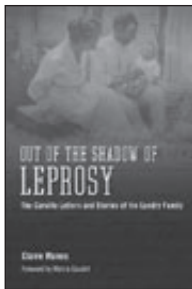


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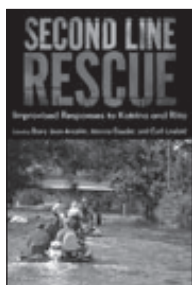


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ed here, Young expanded upon this topic, calling for clarification of the manner in which John and Alan Lomax copyrighted songs recorded by Huddie “Lead Belly” Ledbetter.

Young is quoted as saying that he has no plans to publish an autobiography, but rather will “write short ‘stories,’ from time to time, that are more like historical accounts, and that feel good to me, sort of my mind actively helping and encouraging me to write the way I like to.” This seems a shame, as Barretta notes in his preface the delight Young took in recounting his memories of musicians such as Big Joe Williams, Robert Pete Williams, and Reverend Gary Davis—stories that remain unpublished. Hopefully Young will commit these and more to print, but until then, *The Conscience of the Folk Revival: The Writings of Israel “Izzy” Young* is the definitive account of his folk revival experiences and observations.

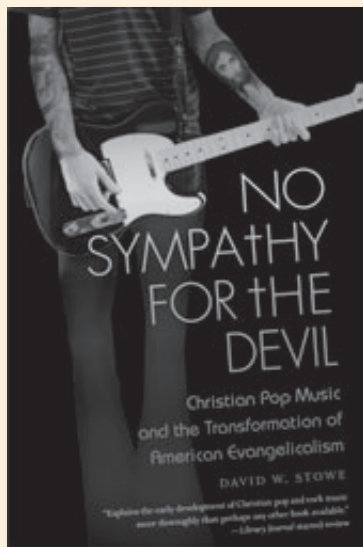
Melanie Young

**No Sympathy for the Devil: Christian Pop Music and the Transformation of American Evangelicalism.**

By David W. Stowe. Chapel Hill: University of North Carolina Press, 2011. 291 pages.  
\$37.50 cloth, \$27.95 paper.

In *No Sympathy for the Devil*, David W. Stowe asks us to follow him in mapping connections among politics, evangelicalism, and popular music in the United States in the 1970s. To do this, Stowe suggests that we think in terms of what he calls “cultural fronts,” a concept he borrows from cultural historian Michael Denning. It is helpful to think of cultural fronts in terms of weather fronts that respond to pressure systems; Stowe spends considerable time demarcating the influences and pressures on musicians in the late 1960s and the 1970s.

These influences and pressures, Stowe argues, were a part of life for most Americans. Perhaps the most convincing part of Stowe’s work is his illustration of the effects of the belief that an apocalypse was around the corner. Stowe portrays this belief as a main driver for the cultural front that gave rise to the Jesus Movement in southern California, as well as various countercultural movements. As the music of the Jesus Movement spread out of California and through the rest of the United States, it achieved a degree of crossover influence with secular musicians as well as with the figures that would soon form the core of the religious right,



leading to the Reagan Revolution in 1980.

With straightforward prose, Stowe makes his arguments primarily through analysis of secondary sources, though he also conducts some interviews and offers criticism of some of the albums and films that he discusses. His assertion that music is a social practice that shapes culture and history is commendable, given the frequency with which people assume that music cannot serve this function. There is still some disconnect between Stowe's assertion and what he writes, however: the featured players in Stowe's analysis are individual musicians, politicians, and church figures. While some statistical analysis appears in the epilogue, one might expect more focus on the experiences of evangelicalism's target audience. Simply making music and selling records is no guarantee that the messages underlying the social practice of music are widely heard and understood.

This is why the most effective portions of the book are those describing events such as Explo '72, where music, politics, and evangelical religion overlap with descriptions of audience experience and reactions. A cultural front without an audience is not sustainable, and when this par-

ticular evangelical front depends so heavily on individual experience, more time spent on audiences' experience would have been beneficial. In this vein, few direct connections between the music, the politics, and the religion seem to exist—Pat Robertson may have got his start with Christian radio stations on the East Coast by employing a disk jockey with ties to the Jesus Movement in southern California, but it is a stretch to directly connect this fact with the Reagan Revolution. Stowe shades in a picture that he has not drawn in full.

Then again, this is not quite what Stowe sets out to do. Rather than connecting direct lines, Stowe's work here is more of a construction of a weather map, indicating the locations of systems of pressure and where they converge and diverge. While the most effective portions of the book are about festivals, the most interesting parts are about the religious lives of ostensibly secular musicians—Johnny Cash, Marvin Gaye, Al Green, and Bob Dylan's born-again period in particular are fascinating. Stowe's commentary on the contributions of these and other musicians to the cultural front he describes is both interesting and potentially useful for readers interested in the religious affiliations and transformations of figures in 1970s popular music.

As Stowe notes more than once, the present situation of evangelical popular culture's relationship to the secular world is that of a separate, parallel universe, and increasing numbers of people are unaware of how this construction of a parallel universe came to exist. In *No Sympathy for the Devil*, David Stowe provides a useful look at the early days of evangelical popular culture that shows that the walls between the secular and evangelical worlds are not thin, but nonexistent.

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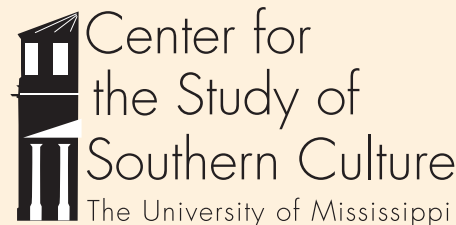
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